



Cleveland Art



November 2006 The Cleveland Museum of Art Members Magazine

From the Director

Support Issue 18: A bright future for the Cleveland area depends on sustaining and building our greatest assets

Dear Members,

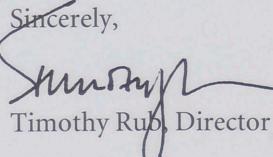
The arts and culture sector in Cuyahoga County generates over \$1 billion in annual economic activity and provides thousands of jobs. It has been proven that arts literacy improves student proficiency and this, in turn, will help prepare our children to compete. Perhaps most important, a vibrant arts community enhances our quality of life in immeasurable ways. Despite the many contributions they make to our city and region, most area arts organizations rely on private support and lack any stable funding base.

Issue 18 on the November 7 ballot, which calls for an increase of 30¢ in the current tax on a pack of cigarettes, provides a way for Cuyahoga County voters to help support all that the arts bring to our community by establishing a source of public funding that would generate \$25 million annually. Our members already know how much the museum contributes to the quality of life here—indeed, that is part of the reason so many people support us. But some specific figures may enlighten even our longtime supporters. Each year the CMA invests nearly \$4 million in programs designed to bring the benefits of the arts to children and adults throughout the region. In a typical exhibition year, the museum generates \$48 million in regional economic impact, with nearly \$23 million brought in by visitors from outside Cuyahoga County. Our renovation and expansion project will not only significantly expand service to the community, but the construction itself will add more than \$80 million in payroll and related economic benefits.

Cleveland is lucky: the CMA is one of the finest art museums anywhere. The Cleveland Orchestra is similarly ranked among the best in the world. Playhouse Square is the largest performing arts center in the U.S. outside of New York City. Meanwhile, local arts organizations nurture engagement in the arts from the ground up and touch virtually everyone. These quality-of-life benefits exist despite the fact that Cuyahoga County is one of the only large metropolitan areas in the nation not to provide any consistent public funding for arts and culture. The fact is, we are neglecting one of our greatest assets, and this is not good either for our cultural institutions or for the future of our city and region.

Therefore, we urge Cuyahoga County voters to support Issue 18 on November 7. Doing so makes a positive contribution to the vitality of Greater Cleveland and helps preserve our most valuable cultural assets for the benefit of generations to come.

Sincerely,


Timothy Rub, Director

What's Happening

● **Parking Deck Open for Barcelona!**

Visitors may use the museum parking deck while construction proceeds on the expanded parking facility. Additional parking is available nearby in University Circle. Fees apply at all locations.

● **Bravo Barcelona! Family Day**

Sunday, November 5, 12:00–4:00. Free hands-on art activities for the whole family.

● **Member Shopping Days**

On November 17–19, the Museum Stores at the CMA offer extra discounts.

● **CMA Old Masters at the Frick**

November 8–January 28 at The Frick Collection, New York City. See a selection of 14 old master paintings from the Cleveland collection.

● **Paintings at Oberlin**

Oberlin College's Allen Memorial Art Museum once again plays host to a small installation of CMA works, through December 17.

● **Richard Long at MOCA**

Richard Long's Cornwall Circle is on view in the appropriately circular corner gallery at MOCA Cleveland, through December 30.

● **VIVA! & Gala Around Town**

Visit www.clevelandart.org/perform for detailed information about the entire Around Town series, including directions, parking, and dining options in the neighborhood.

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Jordi Falgàs, co-curator of
*Barcelona & Modernity: Picasso,
Gaudí, Miró, Dalí*

Beyond Barcelona

Barcelona is the capital, but Catalonia has long been fertile ground for art and architecture



The Barcelona exhibition is full of works from other parts of Catalonia: Cadaqués inspired Picasso and was an early subject for Dalí (see cover). The city of Sitges was home base for Santiago Rusiñol and Joaquim Sunyer. The landscapes near Tarragona appear in the work of Joaquim Mir and the young Joan Miró, and the architect Josep M. Jujol built extensively throughout the region. The area of the Montseny hills was home to the painter Marià Pidelaserra and the painter and ceramist Josep Aragay. And the architect Rafael Masó (below) worked primarily in Girona. A visit to *Barcelona & Modernity* is an adventure into the unique culture and history of Catalonia.

As a native of Catalonia, I can attest that Barcelona is not only a great city, but the capital of a vibrant nation. I grew up in a small town in the Empordà region, one hour north of Barcelona, during the last decade of a 40-year-long dictatorship that crushed everything Catalan. Someone once said that Barcelona is so unique because, for centuries, it has been the capital of a stateless nation—a nation basically defined by its language and culture, its character shaped by a special blending of resistance and creativity. When I moved to Barcelona to attend college in the early 1980s, a few years after the re-establishment of democracy, I was embraced by the same spirit that pervades *Barcelona & Modernity*. Though the exhibition centers on Barcelona, it also features a wealth of remarkable creative work from artists who lived and worked in towns around Catalonia.

For those fortunate enough to travel to Barcelona, a wonderful opportunity awaits. Venture outside the city limits and discover

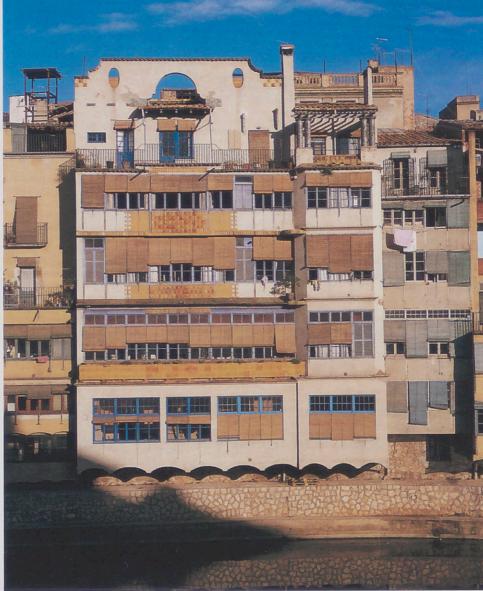
In Masó's Casa Gibert-Sauch (Girona, 1921–22), the corner becomes the central element of the facade. Photo © 2006 Jordi Puig

The Farinera Teixidor, a flour mill designed by Rafael Masó in the city of Girona, 1910–11. It currently houses the headquarters of *El Punt*, a Catalan newspaper. Photo © 2006 Jordi Puig

Author's note: I would like to thank my dear friend Timothy Rupe whose incisive knowledge of Barcelona's architecture was most helpful in writing this article.



The architect Rafael Masó, about 1913. Photo courtesy of the Arxiu Històric del Col·legi d'Arquitectes de Catalunya, Fons Rafael Masó, Girona



The west façade of Casa Masó is located over the Onyar River in Girona. This was the Masó family house, remodeled by the architect in 1911–12. Photo © 2006 Jordi Puig

some of the treasures that still survive scattered in smaller cities throughout Catalonia. During 2006 Barcelona celebrates the 100th anniversary of Pablo Picasso's visit in 1906 with a series of exhibitions. Meanwhile, the city of Girona commemorates the year Rafael Masó i Valentí (1880–1935) received his architecture degree, presenting numerous exhibitions and related events. Fortunately, Catalonia still offers the visitor plenty of opportunities to see the sites, urban and rural, that inspired many of the works in our show.

The list does not end with Picasso or Masó in Barcelona and Girona: if you go to Cadaqués in search of Picasso's Cubism, you will also find the rugged landscape that inspired most of Salvador Dalí's paintings. Closer to Barcelona, on the hills of the

Montseny massif, you will see the landscapes of Marià Pidelaserra, and in the town of Breda the paintings and ceramics of Josep Aragay. South of Barcelona, the city of Sitges is closely linked to the work of many great artists, above all Santiago Rusiñol and Joaquim Sunyer. Farther south, in the Camp de Tarragona region, is the landscape that gave birth to paintings by Joaquim Mir and the young Joan Miró, as well as several fine examples of Josep M. Jujol's architecture.

But one need not travel to Catalonia to experience this rich creative tradition. Immerse yourself in the museum's special exhibition galleries to experience Catalan culture at its most vital. The story of Rafael Masó, an architect and designer little known in the United States, serves as a perfect springboard for such an exploration.

One hundred years ago, on April 7, 1906, Masó received his degree from the School of Architecture at the Universitat de Barcelona. The young architect soon returned to his native city of Girona, 65 miles to the north, where he would spend the rest of his life in a remarkable career as not only an architect but also an interior designer, and cultural and political activist.

Initially, Masó had to overcome what he called in a 1910 letter to his fiancée "repression, and censorship" of his new aesthetic conceptions, but he rapidly developed a style based on a unique blending of several sources. As a student he embraced the revolutionary ideals of Antoni Gaudí. From the genius of the Sagrada Família Masó learned about a personal way of interpreting historical styles (mostly Catalan Gothic), as well as the use of symbolism in his buildings. A fine example of this early period is the Farinera Teixidor, a flour mill in Girona from 1910–11. From Gaudí Masó also learned how to integrate into his own work the rich traditions of Catalan arts and crafts—particularly wrought iron, ceramics, glass, and stone—as well as the anonymous architecture of Catalan farmhouses. These influences can be seen in the Casa Masó, also in Girona, from 1911–12.

He also absorbed concepts he found in magazines from England and Germany, such as *The Studio*, *Moderne Bauformen*, *Die Kunst*, and *Deutschen Kunst und Dekoration*, which were filled with the ideals of the "total work of art" developed by the Arts and

Rafael Masó. *Sketches for Casa Masramon*, 1913. Pencil and watercolor on paper, 44 x 27.5 cm. Arxiu Històric del Col·legi d'Arquitectes de Catalunya, Fons Rafael Masó, Girona



Crafts and Secession movements. In 1912 Masó spent two long and intense months (during his honeymoon!) studying firsthand the new German architecture he admired so much: Josef Maria Olbrich, Heinrich Tessenow, Richard Riemerschmid, Peter Behrens, and other members of the Deutscher Werkbund (German Work Federation) strongly impressed him and played a decisive role in the establishment of his own language as an architect, seen splendidly in the Casa Masramon, which he built in the nearby city of Olot in 1913–14. Here Masó created a unique symbiosis between the lessons he learned in Dresden, Munich, and other German cities and those of his own generation in Catalonia, the Noucentistes (“1900-ists,” in celebration of the new century). Reaffirming the myth of the Mediterranean foundations of Catalan culture, Noucentisme established a new ideal for all the arts based on practicality, urbanity, and proportion. Without ever actually becoming neoclassical, Masó embedded

his forms with orderly refinement as well as hints of preclassical simplicity. Back in the city of Girona, one can admire another fine example of this style in Masó’s Casa Gispert-Saüch, built in 1921–23. A section of the *Barcelona & Modernity* exhibition is devoted to Noucentisme, with works by Joaquim Sunyer, Enric Casanovas, Josep Clarà, and Joaquín Torres-García alongside those of Masó.

The dictatorship of Primo de Rivera (1923–30) crushed the democratic and modern ideals Masó had stood for, so despite an increasing number of commissions, he felt that his work was profoundly compromised. During the last decade of his life, Masó’s architecture evolved toward a mature style defined by his use of traditional and popular elements of Catalan architecture, sporadically combined with his adoption of traits from new styles, such as Art Deco and rationalism. Most notable are his use of sgraffito on façades, strigil-shaped columns, and rounded

stone arches in projects where he increasingly refrained from abundant decoration.

A true testament to his versatile generation, Masó was more than an architect. As we can see in the exhibition, he often designed the interiors and furniture for the houses he built. He wrote poetry and editorials. Furthermore, he galvanized a group of artists and craftsmen and in 1913 established and built Athenea, an arts center that became a springboard for Noucentisme in Girona. In the 1920s and ’30s he became a civic-minded figure, actively involved in local politics in order to foster modern urbanism, improve the arts infrastructures, and develop new policies regarding historical heritage. Visit *Barcelona & Modernity* and get to know Rafael Masó and many other, lesser known artists, and soon you will come to know Catalonia itself. ■



In Masó’s Casa Gispert-Saüch (Girona, 1921–23), the corner becomes the central element of the façade. Photo © 2006 Jordi Puig

AUTHOR’S NOTE

I would like to express my gratitude to CMA director Timothy Rub, whose insightful knowledge of European architecture was most helpful in preparing this article.

MEMBERS

Enjoy unlimited free admission to *Barcelona & Modernity* and save 15% on purchases in the *Barcelona* Museum Store.

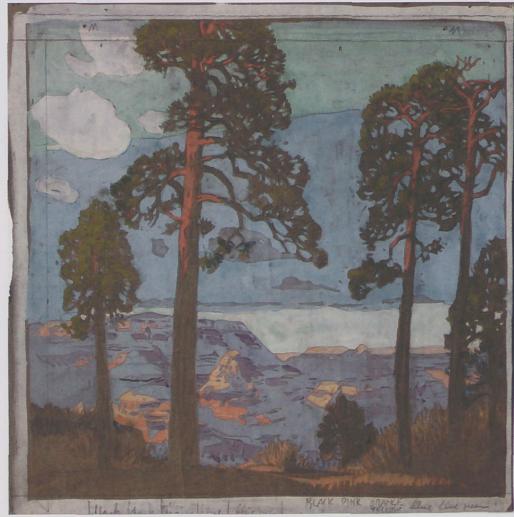
The Cleveland presentation of this exhibition is sponsored by Baker Hostetler. The exhibition was organized by The Cleveland Museum of Art and The Metropolitan Museum of Art, New York, in association with Museu Nacional d’Art de Catalunya, Barcelona, and is supported in part by an indemnity from the Federal Council on the Arts and the Humanities, and through grants from the Institut Ramon Llull and the Generalitat de Catalunya, the National Endowment for the Arts, and the Getty Research Institute. Additional funding is provided in part by the generous support of the citizens of Cuyahoga County. The *Barcelona & Modernism* Symposium is presented through the generous support of the Institut Ramon Llull. The Cleveland Museum of Art receives operating support from the Ohio Arts Council. Promotional support provided by Continental Magazine, 89.7 WKSU, and WNWV The Wave 107.3.

CONNECTION

For more photographs and further information about Rafael Masó, visit www.rafaelmaso.org/itineraris.php.

Gustave Baumann

A generous donation expands Cleveland's collection of colorful works by this extraordinary American artist



Baumann incised the principal contour lines of the preparatory drawing for *Pines—Grand Canyon* with a sharp instrument in order to impress them onto the woodblock placed beneath. A different block is cut for each color. When printed, the design is reversed (c. 1920, gouache over graphite, 36.4 x 35.7 cm, Gift of Ann Baumann 2005.472).

The Cleveland Museum of Art has long been associated with the work of Gustave Baumann. An avid collector of Baumann's outstanding color woodcuts, the museum was a venue for the first traveling show of his work in 1918 and for another important exhibition in 1996. Ann Baumann, the artist's daughter, recently enriched the CMA's collection of American works on paper with a generous gift of 65 color woodcuts and 26 drawings by her father. With works spanning 1907 to 1960, the donation provides a comprehensive survey of his long, productive career.

Born in Germany in 1881, Baumann was 10 when his family immigrated to Chicago. Out of necessity, he left school at age 16 and worked in commercial art until 1905, when he attended the Royal School of Arts and Crafts (*Kunstgewerbeschule*) in Munich and learned the technique of woodcut. He returned to Chicago but in 1910 made his first trip to Brown County in southern Indiana. Captivated by the scenic locale, Baumann settled there for seven years, refining his technical skills for making color woodcuts. While in the early prints, such as *At the Forge* from 1910, forms are outlined in black and only three colors used, by 1913 the work is less narrative and more sophisticated. Black no longer defines form. Instead, images are built up from several blocks, one for each color. Baumann used translucent inks and obtained intermediate tones by overprinting. Numerous blocks and a brighter palette are employed to achieve well-crafted, bucolic landscapes.

Wanderlust struck Baumann in 1917. He went east, first to Westport, Connecticut, then to Wyoming, New York, and finally to Provincetown, Massachusetts, all artists' colonies. Lured by friends, in 1918 he traveled to Taos, New Mexico. Fifty years later

Pines—Grand Canyon (1920, color woodcut, 32.9 x 32.9 cm, Gift of Ann Baumann 2005.430). Baumann advised that color woodcut requires "sharp tools, a complete disregard for time and considerable patience in waiting; but do not be too unmindful of time, it is the final arbiter in the value of your work."



At the Forge, a color woodcut from 1910 (printed 1914), is from a portfolio of 12 prints, *In the Hills O Brown*, that depict daily life and the picturesque countryside around Nashville, in Brown County, Indiana (23 x 33.6 cm, Gift of Ann Baumann 2005.424.1).

Baumann still remembered his first view of the Southwest:
“There is no mountain so tall as when you see it from level prairie ground: There it is, bathed in inscrutable blue.”

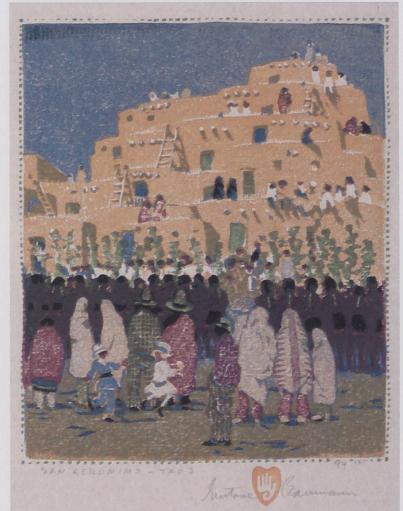
Baumann soon settled in nearby Santa Fe, where he remained until his death in 1971. Exhilarated by the landscape’s exotic, natural beauty, the strong light, and the native peoples’ culture and art, he produced complex, stunning prints. In order to reproduce the effects of the clear, arid atmosphere and crystalline sunlight, he mixed pure, brilliant hues, overprinting them in layers, and juxtaposed complementary colors. Trips to Bandelier National Monument, with its fascinating archaeological remains, the Grand Canyon, northern New Mexico, the Arizona desert, and the California coast provided additional subjects. Although Baumann excelled in landscape, producing exquisite views of the Grand Canyon and other southwestern locations, he also depicted scenes of Santa Fe and nearby historical sites, the rituals of traditional Pueblo life, flowers, and cozy domestic interiors. Printed in flat, bright colors, Baumann’s bold designs capture the intense sunlight and ambiance of this enchanting and unique region.

Baumann was an exemplary craftsman who mixed his own inks, chose his paper carefully, printed by himself, and made this difficult medium look effortless. Each woodcut began with a drawing executed on site. “I usually work from a color sketch in four or five colors made with a brush stroke as sharp and direct as the gouge will cut,” the artist explained.

The gouache for *Pines—Grand Canyon* illustrates how Baumann translated a preparatory study into a print. The colors to be used in the woodcut are noted in the lower margin while pencil lines trim the scene in order to concentrate attention on the trees. These large foreground trees and the dramatic shifts in light and color emphasize the vastness of the landscape. The towering pines, whose trunks are dark on the bottom but illuminated by intense sunlight on top, define scale. Colors are more saturated in the woodcut. Bright pink helps define the foreground and when printed over blue in the middle ground, producing lavender, the illusion is created that the canyon, bathed in shadow, is receding.

While the museum already owned the blocks and progressive and color separation proofs for *Summer Clouds*, a color woodcut from 1924, other works included in the gift also document Baumann’s working method. For instance, the impression of *San Geronimo Taos*, printed after 1932, differs significantly from the one already in the collection that was printed in 1924. Whereas the clothes of the foreground figures were printed as solid colors in the earlier impression, they are patterned in the one printed several years later. The comparison also reveals that alternate colors, or different tones of the same color, were used throughout, demonstrating how Baumann experimented with varying printing effects, even adding and subtracting blocks.

The museum is grateful to be the recipient of such an extensive group of prints and drawings by one of the country’s premier printmakers. The new galleries, part of the museum’s renovation and building project, will allow for the exhibition and study of these works, which provide a colorful picture of Baumann’s extraordinary life and career. ■■■



Interested in Native American culture, Baumann collected traditional Hopi and Pueblo ceramic figurines and Kachina dolls. *San Geronimo*, a color woodcut from 1924 (printed after 1932), is from the *New Mexico Portfolio*, a suite of 12 southwestern scenes (18.2 x 15.2 cm, Gift of Ann Baumann 2005.437).



Ann Baumann, flanked by Daniel Lienau and Gala Chamberlain, owners of Annex Galleries in Santa Rosa, California, who represent the Baumann estate and were instrumental in the acquisition of this gift.

Shannon Masterson, Associate Director, Exhibition and Educator Programs

Empowering Educators

The museum's Teacher Resource Center continues to live up to its name

For nearly a century, the Cleveland Museum of Art's Education department has been at the forefront of community-conscious program development. This spirit of innovation, together with a pressing community need, led Curator of Art History and Education Tony Birch to appoint Penelope D. "Penny" Buchanan to create the Teacher Resource Center (TRC) in September 1982. The TRC, one of the first such centers in the country, has since become a model for other museums.

At first, the TRC's primary mission was to aid individual teachers in creating meaningful and enriching experiences for their students through examination of objects in the museum's permanent collection. The center invited teachers to participate in the "Springboard" workshop series, which featured gallery talks, hands-on art projects, and behind-the-scenes museum tours. They were encouraged to take advantage of the TRC's browsing hours and offerings of posters, books, and slide packets. By the end of its first year, the center had served more than 240 educators through a series of ten workshops, developed two slide packets highlighting the museum's collection, formed an advisory council, and established a resource library.

Over the course of the next several years, under Buchanan's leadership, the TRC began publishing a bimonthly newsletter and expanded its mailing list to include more than 3,000 indi-

A 1993 TRC workshop was built around pottery demonstrations.



vidual and institutional members. In 1985 the center expanded its mission to address the needs of all educators, not simply those involved in the arts, and instituted interdisciplinary workshops that focused on English, mathematics, and natural science in tandem with workshops on new classroom methodologies and the museum collection. These offerings attracted a more diverse audience of educators, resulting in a 700-member increase the following year.

By 1989, the statewide implementation of Continuing Education Units (or CEUs, which educators need to retain classroom certification) had solidified the TRC as a source for professional development, and that year the center confidently undertook an ambitious plan of offering more than 70 workshops to nearly 1,400 educators. The TRC had by this time developed more than half of the nearly 30 image packets that it currently offers, and its resource library had grown to more than 500 volumes.

In 1992, Penny Buchanan retired and Mary Ann Popovich took on the responsibility of running and further developing the TRC and its programs. Popovich quickly instituted the popular Teachers Night, where teachers could enjoy the museum and its exhibitions during non-public hours twice each year. For the run of this program each event drew more than 400 teachers from a variety of grade levels, school systems, and disciplines.

Until her retirement in 2005, Popovich worked to increase the TRC's individual and institutional membership levels, forged ties with area educators and various educational organizations, and provided countless in-service presentations for teachers currently involved in the school system or still working toward licensure. During her tenure the TRC offered its first college-accredited course, designed to give teachers an opportunity to earn graduate credit while attending biweekly TRC workshops during the calendar year. She pushed to expand the TRC's slide packet selection and to update earlier versions with new objects and information.

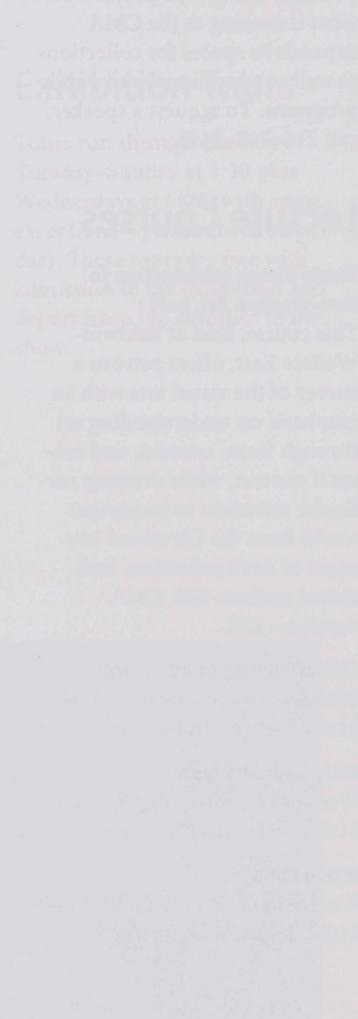
As the museum moves forward with its renovation and expansion project, the TRC continues to find new ways to connect with its nearly 4,500 members. The CMA website now features the workshop schedule weeks before it is mailed, and workshop offerings are more interdisciplinary, with each series offered for at least one graduate credit. Teachers can register and find collection-based lesson plans online as well, and all the slide packets are in a digitized format. These technological advances, combined with the old-fashioned spirit of innovation and learning that has guided the center for nearly 25 years, will help the TRC continue to serve and empower educators for decades to come. ■



The founding director of the Teacher Resource Center, Penny Buchanan, works in a Parade the Circle project tent.



The TRC newsletter has evolved considerably over the years. Today, most TRC information is available online on the museum website.



TRC INFORMATION ONLINE

www.clevelandart.com/education

Education

Talks to Go

A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call 216-707-2458.

Lecture Courses

World Views: Introduction to Non-Western Art, part 1

This course, held at Baldwin-Wallace East, offers patrons a survey of the visual arts with an emphasis on understanding art through form, content, and cultural context, while drawing particular attention to important works from the Cleveland Museum of Art's collection. Individual sessions \$25, CMA members \$20.

China: Paintings and Ceramics

Wednesday, November 1, 10:00–11:30. Joellen DeOreo, instructor.

Early Buddhist Japan

Wednesday, November 8, 10:00–11:30. Joellen DeOreo, instructor.

Hindu India

Wednesday, November 15, 10:00–11:30. Seema Rao, instructor.

Book Clubs

Art and Fiction Book Club

A structured look at art history through fiction and nonfiction. This program is held at the Ingalls Library. Related selections on display. \$44, CMA members \$35.

Picasso: A Biography by Patrick O'Brian, 3 Wednesdays, November 1–15, 1:30–3:00.

Book Club Express

Death and Restoration by Iain Pears, Monday, November 20, 3:00–4:00. Try a book club session for free at the Woodmere Starbucks, 27099 Chagrin Blvd., 44122.

Textile Art Alliance

Workshop: Bead-Embroidered Cuff Bracelet

Friday and Saturday, November 3 and 4, 10:00–5:00, North Chagrin Nature Center, 3037 SOM Center Road, Mayfield Village.

The stunning beadwork of workshop leader Sherry Serafini has been published in many articles. Learn basic bead embroidery, embellishment, and finishing techniques for a one-inch cuff bracelet. \$240, TAA members \$180; additional materials fee. To register contact Mary Ann at 440-984-4195, quiltbeads@comcast.net.

Lecture: Sunpainting in Honduras

Wednesday, November 15, 7:00, Recital Hall. For a week this past summer, in the Nuevo Paraíso safe haven for abandoned and abused women and children, TAA member Chris Mauersberger taught fabric artmaking techniques to eager standing-room-only crowds. She's the first artist to set up a microbusiness in Nuevo Paraíso, which hopes to develop products to sell from this work.



Lantern Festival and Holiday CircleFest

Lantern Making Workshops

Community Arts Artistic Director Robin VanLearn and her staff lead a three-session workshop on batik lanterns, November 3–19. Choose one session each week: Friday 6:00–8:30 or Sunday 2:00–4:30 (individuals \$25; families \$60 up to four people, \$15 each additional person; one lantern per person; \$15 each additional lantern). Children under 15 must register and attend with someone older. Call 216-707-2483 to register or for more information.

Winter Lights Lantern Festival and Holiday CircleFest

See installations and displays, including the *Environment of Lights* artist installation on Wade Oval, on view from Friday evening, December 1, through Sunday, December 10. Events on Sunday, December 3 from 1:00–6:00, including lantern-making and procession, are part of UCI Holiday CircleFest. See the December magazine for a full listing of activities.

VOLUNTEERS are needed the week of November 27 to prepare for the festival and many more for the festival itself. Call Liz Pim of Volunteer Initiatives, 216-707-2593.

SLAM IT!

Free poetry workshops for teens.

Teens work with area poets, improve their writing and performing skills, join an e-community of teen poets, contribute to a CD and chapbook, and compete in poetry slams. Workshops connect to the National English Language Arts Standards. Support for SLAM IT! is provided by the Institute of Museum and Library Services, an independent federal grant-making agency dedicated to creating and sustaining a nation of learners by helping libraries and museums serve their communities.

Performance, Peer Review, and Poetry Slam

Tuesday, November 7, 4:30–6:00. Program held simultaneously at the Mayfield and Maple Heights branches of the Cuyahoga County Public Library through live, interactive videoconference.

Teen Slam

Saturday, November 11, 6:00–8:30 at Museum of Contemporary Art, Cleveland.

Barcelona!

Lectures

Join us in the recital hall for these free lectures that explore different aspects of the exhibition *Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí*.

Picasso in 1906: Savoring the Secrets of the Mysterious Land
Wednesday, November 1, 6:30.
Jordi Falgàs, Cleveland Fellow in Modern Art, Cleveland Museum of Art.

Salvador Dalí and the Spanish Grotesque
Friday, November 3, 6:00.
Robert Rosenblum, Professor of Fine Arts, New York University.
Free tickets required.

Between the Rose of Fire and the City of Ivory: Barcelona and Modernity
Saturday, December 2, 2:30.
Bradley Epps, Professor of Romance Languages and Literatures, Harvard University.

Barcelona & Modernity Course

This final lecture in the four-week course can be taken as a stand-alone lecture.

Gaudí: Detour to Modernism
Tuesday, November 7, 10:30–12:00. \$25, CMA members \$20.

and check out film, book, and theater offerings and special events and keep links to the latest news from the Cleveland press.

Symposium

Art, Culture, and Social Conflict in the City of Bombs

Saturday, November 11, 12:30–4:30.

National and international scholars come together to debate the role of modernity in shaping the rich cultural and artistic production in the region from the 1880s to the 1930s. \$40, CMA members \$20, students free with ID.

Mary Ann Newman, Institutional Coordinator, Institut Ramon Llull, moderator

Gary McDonogh, Professor and Director of the Program in Growth and Structure of Cities, Bryn Mawr College

Robert Lubar, Associate Professor of Fine Arts, New York University

Santiago Alcolea, Director, Institut Amatller D'Art Hispànic

Josep Miguel Sobrer, Professor of Spanish and Catalan, Indiana University

Presented through the generous support of the Institut Ramon Llull.

Films

See page 13 for details about our screening of two legendary collaborative films by Luis Buñuel and Salvador Dalí and one about architect Antoni Gaudí.

Joan Miró. Woman Strolling on the Rambla of Barcelona, 1925. Oil on canvas, 130 x 97 cm. New Orleans Museum of Art, Bequest of Victor K. Kiam. © 2006 Successió Miró/Artists Rights Society (ARS), New York/ADAGP, Paris

Bravo Barcelona! Family Day

Sunday, November 5, 12:00–4:00

Join us for free hands-on art activities and special exhibition tours for the whole family!

Spiraling Shapes of Miró

Enter the fantastical world of Joan Miró and create images using pastels and cut paper.

Piece It Together!

Antoni Gaudí enthralled the world with his elaborate architecture encrusted with broken ceramic mosaics. Come recreate paper mosaics of your own.

Exhibition Tours

Tours run through January 7, Tuesday–Sunday at 1:30 plus Wednesdays at 6:00 (with some exceptions—please check calendar). These tours are free with admission to the exhibition and depart from the entrance to the show.



Performance



Royal Drummers of Burundi

VIVA! & Gala Around Town

Visit www.clevelandart.org/perform for detailed information about the entire Around Town series, including directions, parking, and dining options in the neighborhood.

The Royal Drummers of Burundi and Mombasa Party

Saturday, November 4, 7:30 at John Hay High School Auditorium.

One of the world's greatest percussion ensembles, the Royal Drummers of Burundi perform sacred drumbeats that once heralded the coronations of African kings. This tightly knit 20-drum group generates complex, heart-stopping rhythms that rival the Kodo drummers of Japan. The evening begins with Mombasa Party, a string and

vocal ensemble whose music and movement celebrate the sounds and traditions of East Kenyan *Taarab* artists. "The most exciting musical night ... in a long, long time" —*Evening Post* (U.K.). \$29, CMA members \$27.

Ana Moura: Passion Songs of Portugal

Saturday, November 11, 7:30 at Westfield Insurance Studio



Ana Moura

Theatre, Idea Center at Playhouse Square.

Portuguese vocalist Ana Moura (Harmonia Mundi), whose soulful and riveting interpretation of *fado* (passion songs) has made her a star in Europe, brings her gentle, persuasive magic to North American audiences. "Superb young *fadista*" —*Billboard*. \$34, CMA members \$29.

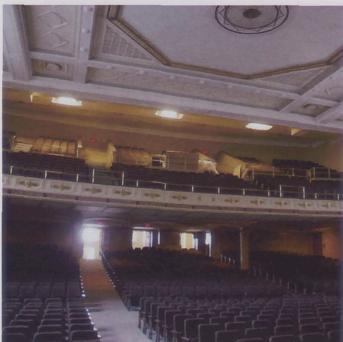
Trio Mediæval

Wednesday, November 15, 7:30 at Trinity Cathedral.

The brilliant young Scandinavian sopranos of Trio Mediæval specialize in a diverse repertoire that features polyphonic medieval music from England and France, contemporary works written for the ensemble, and traditional Norwegian ballads and songs. "Singing doesn't get more unnervingly beautiful," wrote Joshua Kosman of the *San Francisco Chronicle*, who declared their San Francisco debut "among the musical highlights of the year." "All but flawless" —*Washington Post*. \$34, CMA members \$29.



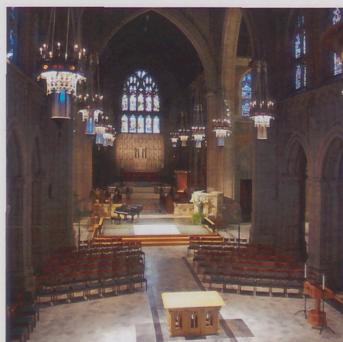
Trio Mediæval



John Hay High School



Idea Center at Playhouse Square



Trinity Cathedral

DINING, PARKING, DIRECTIONS
Go to www.clevelandart.org/perform, click on "Venues," and get information on where to dine, park, and how to get to the venues.

Panorama Film Series Returns to the CMA

In November the museum's Panorama film series returns to the newly renovated CMA lecture hall. The month's offerings are an eclectic mix of the old and the new, with three exclusive Cleveland premieres and two programs complementing the *Barcelona!* exhibition. Admission to each program remains \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Panorama vouchers, in books of ten, can be purchased at the museum ticket center for \$45 (members \$35). Call 216-421-7350 or 1-888-CMA-0033 for advance film tickets.

The Photographer, His Wife, Her Lover

Wednesday, November 1, 7:00.
Friday, November 3, 7:00.

(USA/Britain, 2005, color/b&w, DVD, 80 min.) directed by Paul Yule. This fascinating nonfiction



The Beales of Grey Gardens

film investigates a lurid art scandal involving the late photographer O. Winston Link (celebrated for his 1950s images of steam locomotives) and his much younger wife and business manager, accused of abusing and exploiting him. She did cheat on him, but did she really steal money and original prints and keep Link a virtual prisoner in his basement darkroom? Cleveland premiere.

The Beales of Grey Gardens

Wednesday, November 8, 7:00.
Friday, November 10, 7:00.

(USA, 2006, color, Beta SP, 90 min.) directed by David and Albert Maysles. This sequel to the Maysles brothers' 1976 documentary classic *Grey Gardens* consists of never-before-seen outtakes from the original film. The eccentric Edith Bouvier Beale, 79, and her 57-year-old daughter Edie were aunt and cousin to Jacqueline Kennedy Onassis. Once more this daffy duo struts their stuff before the cameras—singing, modeling bizarre outfits, and philosophizing in their ramshackle East Hampton mansion. Cleveland premiere.

Buñuel/Dali Double Feature!

Sunday, November 12, 1:30.
Wednesday, November 15, 7:00.

Un Chien Andalou

(*The Andalusian Dog*) (France, 1929, b&w, silent with music track, 35mm, 16 min.)

L'Age d'Or (The Golden Age)

(France, 1930, b&w, silent with music track, 35mm, 60 min.) both directed by Luis Buñuel and co-written by Buñuel and Salvador Dalí.

Here are the two most famous and scandalous surrealist films ever made! Both forego plot logic for a dreamlike progression of startling, often shocking images that celebrate freedom, eros, and imagination while condemning authority, society, and religion. For mature audiences only.



Antonio Gaudí. Photo courtesy Toho Co., Ltd.

Antonio Gaudí

Friday, November 17, 7:00.
Sunday, November 19, 1:30.

(Japan, 1984, color, subtitles, 35mm, 72 min.) directed by Hiroshi Teshigahara. A beautiful new 35mm print of a perennial art-film favorite. This exquisite documentary prowls in and around, over and under some of Barcelona's most exquisite buildings by the great Catalan architect. There's little narration in this mesmerizing film from the Japanese director of *Woman of the Dunes*—just gorgeous imagery enhanced by evocative Tōru Takemitsu music. Cleveland revival premiere!

Tibet: A Buddhist Trilogy

Friday, November 24, 6:30.
Sunday, November 26, 1:30.

(Britain, 1979/2006, color, subtitles, Beta SP, 134 min.) directed by Graham Coleman, with the Dalai Lama. Originally four hours long, this three-part epic on Buddhist culture, rituals, and ceremonies has been newly recut, restored, and re-released. Filmed in Dharamsala, Nepal, and Ladakh, the movie examines the Dalai

Lama's dual role as spiritual leader and head of state as well as the mystical inner world of monks and the Buddhist response to death. Cleveland premiere.

Interkosmos

Wednesday, November 29, 7:00.

(USA, 2006, color/b&w, subtitles, Beta SP, 71 min.) directed by Jim Finn. 1970s East German cosmonauts attempt to colonize the moons of Jupiter and Saturn in this oddball indie, a mock doc (with faux "archival footage" and Marxist musical numbers) that opened this year's New York Underground Film Festival. "A delightfully tongue-in-cheek homage to a fictional East German space project . . . [A] genuine crowd-pleaser" —*Variety*. Cleveland premiere.



LEFT: *Un Chien Andalou*

RIGHT: *Tibet: A Buddhist Trilogy*

Go West, CMA Members!

SOLD OUT! On Thursday, November 16, members travel with the CMA to visit our western neighbors, the Allen Memorial Art Museum and the Toledo Museum of Art's new Glass Pavilion. Depart the CMA at 9:00 am and travel to the Allen Memorial Art Museum in Oberlin for a docent-led tour of the museum, including a visit with some old friends—four master-work paintings from the CMA collection. For lunch, dine at the historic Oberlin Inn, then depart for the Toledo Museum of Art and a tour of their newly opened Glass Pavilion. Don't hesitate to sign up for members trips! They often sell out quickly.

Member Shopping Days

November 17–19

The Museum Stores at the CMA

Mark your calendars! Use your special **25% members-only discount** on our great selection of unique gifts, including wonderful art books, lovely jewelry, and unusual note cards—in the *Barcelona!* store, too! Discount applies to regular-priced merchandise only. No discount on already reduced items. See a store representative for details.



Give the Gift of Membership

This holiday season share the treasures of the Cleveland Museum of Art with your friends and family by giving them a CMA membership. Now through January 7, 2007, CMA members save 20% on the purchase of new gift memberships up to the \$100 Classic level. A membership to one of the world's greatest museums—the perfect gift for everyone. Call 216-707-2268 to purchase your gifts today!

Valid on the purchase of new memberships only. Cannot be used to renew an existing membership or for a person within an existing membership household. No other discounts or promotions can be combined with this offer, including Cash in Your Tix. Discount available on memberships valued \$100 or less. Offer expires January 7, 2007. Purchase by December 20 to guarantee delivery by December 25.

Expansion Project Timeline

Fall 2007/Winter 2008

Galleries begin reopening in the newly renovated 1916 building

Summer/Fall 2008

East Wing special exhibition space opens

Spring/Fall 2008

Remove existing 1958 and 1983 buildings

Spring 2009

New East Wing galleries open

2011

West Wing galleries open



Library News

The Ingalls Library has relocated to its new space in the renovated Breuer building. We invite you to visit us and peruse the latest journals, newspapers, auction catalogues, and books in the welcoming Recent Acquisitions area, conduct your research in the expanded Reading Room filled with natural light, and enjoy the wireless, up-to-date technology.

The library and archives staff is available to assist you with your research needs. The library is open to museum members from 10:00–5:00 Tuesday, Thursday, and Friday and 10:00–9:00 on Wednesday.

A Gift for the Ages

With your generous support, the Cleveland Museum of Art enriches the lives of the members of our community in so many ways.

Through world-class exhibitions, school tours, live concerts, art education programs, and colorful community celebrations, the museum brings the wonders of art to nearly half a million people every year.

If you've been thinking about giving to the museum, there's never been a better time. Recent legislation has made it possible for individuals 70½ years of age and older to make a contribution from an IRA or rollover IRA account *tax-free*. This limited-time opportunity allows you to realize philanthropic goals now while enjoying tax benefits.

To learn more, please contact Bishop Mikhail, Esq., Associate Director, Planned Giving, at 216-707-2585 or plannedgiving@clevelandart.org.

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Non-refundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2665

Barcelona Hours

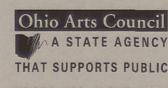
Tuesday–Sunday 10:00–5:00
Wednesdays and Fridays to 9:00
Closed Mondays

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Wednesdays to 9:00
Reference desk: 216-707-2530

Parking Deck Open for Barcelona!

Additional parking is available nearby in University Circle. Fees apply at all locations.



Magazine Staff

Director of External Affairs:
Donna L. Brock
Editing: Laurence Channing,
Gregory M. Donley, Kathleen Mills
Design: Thomas H. Barnard III,
Gregory M. Donley
Photography: Howard T. Agriesti,
David Brichford, Gregory M. Donley,
Gary Kirchenbauer
Digital scanning: David Brichford
Production: Charles Szabla

Questions? Comments?

Magazine:
magazine@clevelandart.org
General museum:
info@clevelandart.org

Calendar

NOVEMBER 2006

1 WEDNESDAY

Lecture Course 10:00–11:30 *China: Paintings and Ceramics* \$

Gallery Talks 1:30 and 6:00 *Barcelona & Modernity* T

Art and Fiction Book Club Begins 1:30–3:00 *Picasso: A Biography* by Patrick O'Brian \$

Lecture 6:30 *Picasso in 1906: Savoring the Secrets of the Mysterious Land*. Jordi Falgàs

Film 7:00 *The Photographer, His Wife, Her Lover* \$

2 THURSDAY

Gallery Talk 1:30 *Barcelona & Modernity* T

3 FRIDAY

Gallery Talk 1:30 *Barcelona & Modernity* T

Lantern Workshop 6:00–8:30 Batik Lanterns (part 1 of 3) \$ R

Lecture 6:00 *Salvador Dalí and the Spanish Grotesque*, Robert Rosenblum T

Film 7:00 *The Photographer, His Wife, Her Lover* \$

4 SATURDAY

TAA Workshop 10:00–5:00 *Bead-Embroidered Cuff* \$ R

Gallery Talk 1:30 *Barcelona & Modernity* T

Around Town Performance 7:30 at John Hay High School Auditorium. *The Royal Drummers of Burundi and Mombasa Party* T

5 SUNDAY

TAA Workshop 10:00–5:00 *Bead-Embroidered Cuff* \$ R

Bravo Barcelona! Family Day 12:00–4:00

Gallery Talk 1:30 *Barcelona & Modernity* T

Lantern Workshop 2:00–4:30 Batik Lanterns (part 1 of 3, repeat) \$ R

7 TUESDAY

Lecture Course 10:30–12:00 *Gaudí: Detour to Modernism* \$

Gallery Talk 1:30 *Barcelona & Modernity* T

Poetry Workshop 4:30–6:00 videoconference at Mayfield and Maple Hts. libraries. *Performance, Peer Review, and Poetry Slam*

8 WEDNESDAY

Lecture Course 10:00–11:30 *Early Buddhist Japan* \$

Gallery Talks 1:30 and 6:00 *Barcelona & Modernity* T

Film 7:00 *The Beales of Grey Gardens* \$

9 THURSDAY

Gallery Talk 1:30 *Barcelona & Modernity* T

10 FRIDAY

Gallery Talk 1:30 *Barcelona & Modernity* T

Lantern Workshop 6:00–8:30 Batik Lanterns (part 2 of 3) \$ R

Film 7:00 *The Beales of Grey Gardens* \$

Lluís Domènech i Montaner. *Rooster Greeting the Dawn*, 1892. Casa-Museu Domènech i Montaner, Canet de Mar. Photograph © Pere Vivas and Jordi Puig, Triangle Postals, Barcelona

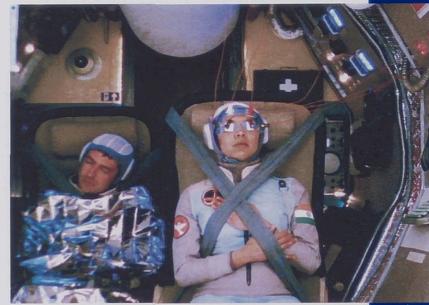


11 SATURDAY

Barcelona and Modernism Symposium 12:30–4:30 \$

Poetry Workshop 6:00–8:30 at MOCA. *SLAM IT!: Teen Slam*

Around Town Performance 7:30 at Idea Center at Playhouse Square. *Ana Moura: Passion Songs of Portugal* \$



Interkosmos

19 SUNDAY

Film 1:30 *Antonio Gaudí* \$

Lantern Workshop 2:00–4:30 Batik Lanterns (part 3 of 3, repeat) \$ R

21 TUESDAY

Gallery Talk 1:30 *Barcelona & Modernity* T

22 WEDNESDAY

Gallery Talk 1:30 *Barcelona & Modernity* T

24 FRIDAY

Gallery Talk 1:30 *Barcelona & Modernity* T

Film 6:30 *Tibet: A Buddhist Trilogy* \$

25 SATURDAY

Gallery Talk 1:30 *Barcelona & Modernity* T

26 SUNDAY

Film 1:30 *Tibet: A Buddhist Trilogy* \$

Gallery Talk 1:30 *Barcelona & Modernity* T

28 TUESDAY

Gallery Talk 1:30 *Barcelona & Modernity* T

29 WEDNESDAY

Gallery Talks 1:30 and 6:00 *Barcelona & Modernity* T

Film 7:00 *Interkosmos* \$

30 THURSDAY

Gallery Talk 1:30 *Barcelona & Modernity* T

T Exhibition ticket required

S Admission fee

R Reservation required



THE CLEVELAND MUSEUM OF ART

In University Circle
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Cleveland, Ohio 44106-1797

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Exhibitions

Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí

Through January 7, 2007

The first exhibition in North America to examine a remarkable 71-year period (1868–1939) when Barcelona transformed itself from a city of provincial culture into one of the most dynamic centers of modernist art and architecture in Europe.



cma @ Mori Arts Center Gallery

Through November 26 at the Mori Arts Center Gallery, Tokyo, Japan

From Monet to Picasso: Modern Masterworks from the Cleveland Museum of Art

Masterworks from Cleveland's collection of Impressionist and modern paintings continue the world tour of Cleveland collections to museums around the globe. A version of this exhibition travels to Seoul, Korea, opening December 21.



cma @ Montréal

Through January 21 at the Montréal Museum of Fine Arts, 1380 Sherbrooke Street West, Montréal, Quebec, Canada H3G 2T9

Girodet, Romantic Rebel

The CMA-organized exhibition is the first to celebrate the dramatic oeuvre of Anne-Louis Girodet (1767–1824).



Selected Loans



cma @ Oberlin

Through December 17, Oberlin College's Allen Memorial Art Museum hosts American portraits by Benjamin West, John Singleton Copley, and Gilbert Stuart.



cma @ MOCA Cleveland

Richard Long's *Cornwall Circle* is on view in the appropriately circular corner gallery at MOCA Cleveland through December 30.



cma @ The Frick Collection

November 8–January 28 at The Frick Collection, 1 East 70th Street, New York, NY 10021. A selection of 14 old master paintings from the Cleveland collection visits Manhattan.

LEFT AND COVER (DETAIL):
Salvador Dalí. *Cadaqués*, 1923. Oil on canvas, 96.5 x 127 cm. Salvador Dalí Museum, St. Petersburg, Florida